of expression as with every day reality: art = life and, extended, art = man. Art's claim to eternity is demonstrated. Man is in the foreground. Creativity, according to Beuys, is man's decisive chance to become emancipated in socio-political terms. Josef Beuys also promotes the indispensible equality of everything that exists. There are no isolated phenomena, because the general interrelation and entanglement of all with everything is so evident. He believes it important that man should find his individuality, that he should become aware of the possibility of carrying within himself the famous 'pivot of Archimedes'. Beuys, who has repeatedly said that he could just as well be a natural scientist, interprets the creative process as such as 'sculpture'. This includes every form of organization. Beuys considers his founding of a 'students' party' as much a sculptural process as the 'bureau for direct democracy' with which he has established his office.

Beuys also wants to encourage the greatest possible number of people in the greatest possible number of places to think about the nature of democracy. It is understandable that a man who, in his capacity as an artist, is dedicated to a new form of 'totality in art' by making human existence a creative one, will be involved in constant disputes with administrative bureaucracy. And although he rejects the mechanism of traditional logic in accordance with his concept of a more humane art, a more creative human existence, he manages again and again to defeat bureaucratic rules and regulations by his switly rational and irreducible argumentation. These successes contribute to his rapidly growing fame and to the steadily growing sympathy by which he enjoys everywhere, and it is this which provokes the congruent antipathy. On the other hand, there remains the suspicion that Beuys's creations are being sold on top prices at the international art market.

KLAUS U. REINKE

Video artists

Valid standards are being devalued. Until now the yardstick has always been qualitative and valued work. How the artist arrived at his result was immaterial. (In this context for 'objective' read 'impersonal'.) But in contemporary art the concept of the personal, subjective and individual is of supreme importance. The so-called 'objective' has itself become immaterial. Aesthetics has been accorded a new status - a political perspective in a concrete socio-political context, because their object is to provoke, to allow each man to be autonomous, an emancipated individual. Art is here through an intensified tenderness which frees the imagination. Individuality is the way to emancipation.

On this basis the result of his work is of no account to the artist. No longer is he concerned to produce something finished. No longer does he seek to create 'works for posterity'. Homer's 'eternity' has lasted for 2000 years. Gottfried Benn believed that posthumous fame would end after 70 years.

Contemporary artists look no further than the present. In Conceptual Art 'Art in the Mind' - this is the form of abandoning the palpatble. Instead, the activation of creativity becomes the foremost concern. In Proven this development goes a step further.

The creative, art, process is the focal point.

At this stage the rejection of the 'objective' standard is complete. This is the point where art turns into direct socio-political expression. This standpoint has its roots in the tenet of Surrealism by Breton - Surrealism with a different approach, as propounded by Henry Miller, who wrote in Sexus that it is nature which needs changing. In this light there is no intention, in any conceivable, ideological sense, to change the whole world. Rather, the intention is to indicate to the individual the possibility of changing himself on the basis of his own existetial structure and the circumstances in which he finds himself. At a first (misleading) glance, Conceptual and Process Art appear esoteric; in fact these expressions of art contain pragmatic proposals for everyday reality, which in view of its usefulness to the individual requires a new approach. In this present-day art proves to be primarily man-oriented.

It is logical that art which no longer wants to be art in the traditional sense requires a new medium, free from transmitted practices. It must give a specific manifestation of the self-taught man's chance to flourish as a new kind of style, where spontaneity can function as one kind of expression. Spontaneity, said von Kleist (essay on the puppet theatre) is no longer possible or valid unless it springs from a high intellectual level. At this point one recognizes the truth of the dictum that today nothing can be regarded as an isolated phenomenon. Nothing exists on its own or in itself alone. Nothing can be seen as entirely separate from everything else surrounding it. Politics, economics, sport, sculpture, are not isolated phenomena. Every single part is linked by the sum of art and Modern man moves in a tangential system.

It is not surprising that the basic impulse for the most authoritative contemporary trends in the visual arts comes from the Rhineland, the Rhineland cultural capital, Dusseldorf, is the home not only of Josef Beuys - one of the leading initiators on the contemporary art scene - but of many other German intellectuals feeding contemporary trends. The man who laid the foundation for the trend is Gerry Schum. Now 33, he studied (as well as cinematography) film production and camera technique at the Berlin Film Academy. Eventually applying his knowledge film, Schum began to report on art for German television. In dealing with the technical facilities available to him the creative potential lacking during his formal studies. Dissatisfied with the conventional approach to art reporting, he 'invented' a brand new television presentation of art: the 'Television Gallery'. Once a year, each time using a different technique, Schum transmitted the title of 'Land Art' and brought him to notice as a figure in progressive art. One reason for this was that for the first time he had shown in context the activity of artists as different as Long, Flanagan, Oppenheim, Smithson, Boezem, Dietsbe, de Maria and Heizer.

Schum took his camera into each artistic process as a participatory instrument. Without the specific characteristics of a camera, the various manifestations could not have occurred. Another striking feature was the fact, new to television, that art was no longer treated as documentary. Thus effectively popularized before such a large audience, 'Land Art' anticipated the rejection of traditional concepts.

A year later Schum presented his second television exhibition, 'Identification'. (In this context for 'putty', Runke, Reiner Rubinbeck, Gér van Elk and others into a conceptual context to make them the subject of more general discussion, the more general because of the implicit acceptence by a more general public of the medium of television. Schum found it essential to establish a permanent gallery (until then he had lived in a caravan to achieve the mobilisation of his 'style of work', identical with his 'style of living'), and settled in Dusseldorf, at Ratzingerstrasse 37, Frön on then he called his gallery 'Video-Galerie Gerry Schum'.

Schum also realized the obvious potential offered by new technical developments, turning his attention to video tape recording processes (also used by the police, and television cameras for advertising purposes). This permits faster operation than film coverage, since it involves neither developing nor printing. It enables the artist to
Collectors

The Rhineland is not only a central region for artists and gallery owners among the Rhineland painter groups, it can also be found among the most potent ones. German private collectors. Even ten or twenty years ago the buying of works of art was a privilege enjoyed by industrialists, publishers and bankers; now the acquisition of twentieth-century art has become a hobby of the so-called free professions.

The educated, prosperous middle class is the social stratum which supplies most collectors. Doctors, lawyers, architects, advertising executives and junior managers in industry show their attitude towards art in various ways. In most cases collecting begins at the age of 30-35, when the eye has been trained and the solid financial basis has been consolidated, and individual taste is often subordinate to concrete investment considerations.

The Düsseldorf Kunsthalle exhibited this summer a selection from collections of members of "free professions", which indicated the following trends: little risk-taking courage or support for progressive anti-art, rather a definite status-conscious combined with preference for German Expressionism (mainly Nolde, Feininger, Schmidt-Rottluff), and for the Ecole de Paris. This applies mainly to middle generation collectors. Younger collectors show a weakness for the constructivist trend, for the Zero-representatives (Piene, Mack and Uecker) and for Pop Art. Multiples and originals of the art market magnet, Beuys, are strongly represented. Dieter Rot, whose space objects recently fetched astronomical prices in the Düsseldorf Eat-Art Gallery (up to DM100,000), has also pushed well ahead. The newest art forms are actually discussed between the artists themselves, gallery owners, critics and museum people; being insiders, it is natural that they react more quickly than the consumer-oriented art buyer.

The collection of the Aachen chocolate manufacturer, Ludwig, enjoys international renown. Despite the economic crisis it grows steadily and is constantly being added to. New acquisitions are bought almost every month—recently, works by Twombly, Bruce Nauman, Kiebaclil and Heerich.

The focal point of these new acquisitions, which have been incorporated in the loan-section of the Cologne Wilhelm-Hack-Museum, is a group of Brutalist objects (drawings, collages, creations in fat and felt, plastic objects), which were sold to the Aachen collector for the former artist critic and present art dealer Hans Strelow after his return from New York. The price was not revealed, but it can be assumed that it came close to the approximate sum of DM 100,000 given to the art dealer Alfred Schmela by an individual patron to enable the Krefeld museum to acquire a gigantic Beuys object (TV set with video-recorder and wooden shelf with TV tapes) to its collection.

In contrast to the "open collection" of the Darmstadt manufacturer Ludwig's, the number of Pop Art works, Ludwig's collection is "closed": it is the basis for new acquisitions, not for barter. While the Ludwig collection has grown from an involvement with classical modernism, the Hack collection (Cologne) was based on the traditional ties of its creator with Germany's late Gothic period. This homage to a fertile historic art epoch was contrasted by the commitment to classical modernism. Hack owns one of the most important collections of Constructivists (Popova, Malevich, Lissitzky, Moholy-Nagy).

The collection of the Düsseldorf banker Forberg, which comprises about 100 objects, is enabled through the contact of a friend and patron of the arts who has always been actively integrated into the Rhineland cultural life. Forberg's preferences also concentrate on classical modernism right through to abstract art. American art of the Sixties is represented at home in a collection which—according to a description by Werner Schmalenbach—appears "as a celebration of the atmosphere and style of life". The collection centres on the paintings of both groups of the Ecole de Paris, with Picasso, Leger and Laurens, with Elteve, Poliakoff, de Staal, and Viera da Silva. In spite of a predominance of works of the Sixties, there is not one-sided—it includes works by German Expressionists, as well as Chadwick, Nicholson and Tobey. One could call the evaluation of colour as the criterion for artistic quality in painting the guiding principle of this collection.

One of the examples of how a collector can misuse commercial opportunities of his time is the so-called Pop collection of the Düsseldorf lawyer Beck, which was first exhibited at the Bonn Landesmuseum two years ago. This is a collection of graphic art and mass-produced objects, which has continued with the spectacular boom for Pop Art and is almost completely devoid of personal touch. The only recognizable theme in this accumulation of pop-like mass-produced art is a stringing together of banal individual subjects like automobiles, buildings, shoes—iconographic identities, joined together by accident (the generalizing trend of Pop Art) rather than by the collector's discerning eye. A big group of the graphic works of the collection, particularly those of German origin, determine the choice of the art clubs' inexpensive annual publications, which are an economic factor.

There are a few well-established artists whose works are bought by museums. Artistic innovation is exchanged by buying; from a Düsseldorf paint dealer, Klapheck keeps acquisitions—only one or other of his in any major exhibition important: Apart from these there exist artists from which such exhibitions. Two Düsseldorf art exhibitions under 'Düsseldorf artist did not arouse interest among the German art critics. Our price is high; they are not the sort of person to buy one another's work. The postwar generation of artists appreciated colleagues. Yves Klein and the younger one (very expensive)

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